

DAILY EVENING BULLETIN.

"HEW TO THE LINE, LET THE CHIPS FALL WHERE THEY MAY."

PER WEEK SIX CENTS.
SINGLE NUMBER ONE CENT.

MAYSVILLE, FRIDAY EVENING, DECEMBER 16, 1881.

Vol. 1. No. 22.

CHRISTMAS AND NEW YEAR PRESENTS

—AT—
H. G. SMOOT'S.

Toilet dressing cases, hand mirrors, jewel cases, handkerchiefs and glove boxes, fancy plush card cases, portemonnaies, writing desks, ammorieres, shopping bags, card receivers, photo albums, autograph albums, silk and linen handkerchiefs, silk cashmere mufflers, dressing combs, lace fichues and collars, paperies, wall pockets, ink stands, embroidered tidies, and other articles too numerous to mention. Call and examine. No charge.
d&w 2w Respectfully, H. G. SMOOT.

BLUEGRASS ROUTE.

Kentucky Central R. R.

THE MOST DESIRABLE ROUTE TO

CINCINNATI.

ONLY LINE RUNNING

FREE PARLOR CARS.

BETWEEN

LEXINGTON AND CINCINNATI

Time table in effect March 31, 1881.

Leave Lexington.....	7:30 a. m.	2:15 p. m.
Leave Maysville.....	5:45 a. m.	12:30 p. m.
Leave Paris.....	8:20 a. m.	3:05 p. m.
Leave Cynthiana.....	8:55 a. m.	3:40 p. m.
Leave Falmouth.....	10:00 a. m.	4:46 p. m.
Arr. Cincinnati.....	11:45 a. m.	6:30 p. m.
Leave Lexington.....	4:35 p. m.	
Arrive Maysville.....	8:15 p. m.	
Free Parlor Car leave Lexington at.....	2:15 p. m.	
Free Parlor Car leave Cincinnati at.....	2:00 p. m.	

Close connection made in Cincinnati for all points North, East and West. Special rates to emigrants. Ask the agent at the above named places for a time folder of "Blue Grass Route." Round trip tickets from Maysville and Lexington to Cincinnati sold at reduced rates.

For rates on household goods and Western tickets address CHAS. H. HASLETT, Gen'l Emigration Agt., Covington, Ky. JAMES C. ERNST, Gen'l Pass. and Ticket Agt.

UPPER OHIO.

Cincinnati, Wheeling and Pittsburg.

DAILY 5 P. M. PACKET LINE.
J. N. WILLIAMSON, Sup't. Office 4 Pub. Lan'g.
Monday.....SCOTIA—F. Maratta.
Tuesday.....ST. LAWRENCE—Wm. List.
Wed'y.....KATIE STOCKDALE—Calhoon.
Thursday.....HUDSON—Sanford.
Friday.....ANDERSON—C. Muhleman.
Sat'y.....EMMA GRAHAM—H. Knowles.
Freight received on McCoy's wharfboat, foot Main st., at all hours. J. Shearers & Co., Roase & Mosset, Agents.

Cincinnati, Portsmouth, Big Sandy & Pomeroy Packet Company.

JOHN KYLE, Pres. H. E. GREENE, Sec.
L. GLENN, Treas. W. P. WALKER, Jr., Agent.

C. AND O. R. R. PACKET FOR HUNTINGTON, FLEETWOOD—Daily, 4 P. M.—BOSTON.

For Pomeroy and All Way Landings.
OHIO.....Mondays, Thursdays, 5 P. M.
TELEGRAPH.....Tuesdays, Fridays, 5 P. M.
POTOMAC.....Wednesdays, Saturdays, 5 P. M.
Portsmouth, all Mail and Way Landings.
BONANZA, Tues'y, Thurs'y, Satur'y, 12 M.
Maysville, All Mail and Way Landings.
CITY OF PORTSMOUTH.....Monday, Wednesday and Friday, at 12 M.

Freight received on wharfboat, foot of Broadway. C. M. HOLLOWAY, Superintendent.

Vanceburg, Maysville and Cincinnati Tri-Weekly Packet.

W. P. THOMPSON.....H. L. REDDEN, Capt.
MOSS TAYLOR, Purser.
H. REDDEN and A. O. MORSE, Clerks.
Leaves Vanceburg Sundays, Tuesdays and Thursdays.
Leaves Cincinnati Mondays, Wednesdays and Fridays. For freight or passage apply on board.

Vanceburg, Rome, Concord, Manchester and Maysville Daily Packet.

HANDY.....BRUCE REDDEN, Capt.
R. L. BRUCE, Clerk.
Leaves Vanceburg daily at 5 o'clock a. m. for Maysville. Leaves Maysville at 1:00 p. m. Goes to Ripley Mondays, Wednesdays and Friday. Connects at Manchester with stage for West. For freight or passage apply on board.

THE DAILY BULLETIN.

Published every afternoon and delivered in this city, the suburbs and Aberdeen by our carriers, at **6 CENTS** a week.

It is welcomed in the households of men of both political parties, for the reason that it is more of a newspaper than a political journal.

Its wide circulation therefore makes it a valuable vehicle for business announcements, which we respectfully invite to our columns.

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JOB WORK

Of all kinds neatly, promptly and cheaply done at the office of the **DAILY BULLETIN.**

SEVENTY YEARS A MUSICIAN.

Great-Grandfather Moore's Earliest Recollections of Brass Music.

New York Sun.

A quartet representing four generations of one family gave a private instrumental entertainment in Newark recently. Great-grandfather Philip Moore, eighty one years old, was the violoncellist, his son, Stephen Moore, aged fifty-two years, played on the clarinet, and Stephen Moore's son, William M. Moore, thirty-three years old, was second violinist, while Sadie, the ten-year-old daughter of the latter, used the first violin. She plays well on the piano, the violin and the parlor organ, and she also has a fine voice.

Her father is a fine tenor singer and performs on several instruments. He has appeared at concerts in the principal cities in the United States. His father, Stephen Moore, is a member of a local brass band and orchestra, and can play on almost any musical instrument.

Great-grandfather Moore has been a violoncellist for seventy years. Reed and brass instruments are also familiar to his hands. Rheumatism in his arms and legs has kept him from using the violoncello much during the past ten years. Despite the rheumatic pains, however, he played with his old rigor and spirit on the occasions referred to, which was the birthday of his wife. His friends declared that he had not been so spry in twenty years.

"I was born at Mount Cupid Farm in Somerset County, England, in the year 1800," said Great-grandfather Moore, "and I began to play on the violoncello and clarinet when a mere lad. The only brass instruments in a band in those days were a bugle, a trombone and two French horns. Two serpents, so called because of their curious, serpent-like shape, supplied the heavy bass, and the noise they made could be heard a mile away. Folks liked to hear serpents in those days. We had also drums, cymbals and claronets, the reed instruments being in the majority. Brass music had not been fully introduced from Germany at that time, even the crack military bands in London having only trumpets. French horns, trombones and an ophicleide, an instrument that had a loud tone, deep pitch and a compass of three octaves. I played the clarinet, trombone and basso in my band, and was violoncellist in the church choir in my native town for a number of years.

"In 1834 I came to America, and settled in Newark, which was a small town then. Some lads in the shoe factory where I worked got up a band, but none of them could read music until I taught them.

"Even as late as forty years ago I was the only person in Newark that could play the violoncello," said Mr. Moore, as he passed his trembling fingers over the strings of that instrument, "and when the churches began to want orchestral music I was in demand. Only a few churches had organs. William Combes, the choir leader in the Second Presbyterian Church, got permission from the pastor to introduce instrumental music, and he bought a violoncello for me in New York. He paid me \$1 a week for playing at Saturday rehearsals and twice on Sun

days. Many folks opposed the instrumental music. Mr. Coombes said to me, 'All you've got to do is to let the old fellow hear music for once in his life, and I will saw away on my violin until the old church rings.' Astonishment shone in every face in the congregation when the orchestra struck up, and Deacons David Doremus and David Brown, two of the oldest members, walked out in great indignation. One of them slipped on the sidewalk and sprained his ankle. He was laid up six weeks, during which time the orchestra won over the most of the congregation. But as soon as the injured deacon got out he called an indignation meeting in the church. The chair was occupied by the venerable and distinguished Mr. Frelinghuysen, who was liberal in his views. Some of the speakers said that they did not object to the big fiddle—meaning my violoncello—but they were decidedly opposed to the little fiddle, which they said was a wicked and sinful agent of the evil one in ruining the morals of the young in the seduction of dancing. After a long argument Mr. Frelinghuysen said: 'Oh, I don't see anything so very wicked in the little fiddle, for I've had many a harmless frolic with one in my time.' That settled the question, and the choir master won his point.

"A few years later I resigned from the choir to become sexton of Trinity Episcopal Church," the old musician added, as a smile played about his lips, "and then Deacons Doremus, Brown and John C. Pell, the original foes to instrumental music, offered me ten dollars each to stay in the choir. But I went to Trinity, where I was sexton for twenty-two years, and my daughter Hannah was the leading soprano. I played for the Handel and Haydn Society, which had an organ in the sessions room of the First Presbyterian Church. They played oratorios. Among the members were 'The Four Jims,' the best known male quartet in New Jersey. They were Jim Gamble, Jim Carter, Jim Ross and Jim Alden. Dan Condis was one of the active members. Many a night I played with the boys. A more perfectly balanced quartet I never heard. Lewis Marsh, organist at the Third Church, was a fine musician, and Mr. Pierson, the organist at Trinity, was another. Ex-governor Marcus L. Ward, and other leading men were married in Trinity while I was sexton, and the governor gave me the first fee I ever received for opening the church for a wedding. Twenty years ago I resigned the sextonship, and since that time I have not played in public on the violoncello. Once in a while when I think of 'Merrie England' I play an old tune for my wife and me, but that is all. I would like to go some night and hear the crack bands and orchestras in New York, but the rheumatism keeps me in the house. Seventy years of music is enough for one life."

The greatest length of the United States from east to west is 1,800 miles; greatest breadth from north to south, 1,600 miles; average breadth, 1,200 miles.

Gold is a little over double the weight of iron, and is the heaviest of the metals, except platinum, when the latter is fused